Kloian competed in the recent 1980 Black & White Chicago Classic tournament. For the next few weeks, he will review moves which arose in tournament play.

DOUBLING IN MATCH PLAY

Winning a backgammon match de-pends largely on the use of the doubling cube.

Choosing a precise time to double the cube should force your opponent out of

Choosing a precise time to double the cube should force your opponent out of the game and give you a one-point win. Knowing when to 'pass' a double, or back out, can save you a lot of points and sometimes the match. This position arrived during the finals in the last chance tournament. The score is 5-6 in a seven-point match. White doubles the cube to 2. Should back accept to pass the doubles' Should white law doublest the cube to 1. Should back accept to pass the doubles' Should white have doublest. If one was counting pips (the number of spaces all remaining checkers must move in order to catch up with your opponent, but would be further abed in the race, depending on the roll.

Although many professional players

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contend this position is a "fair take," one must consider the score in match

play.

If I were black, I don't think I would play for the match in this position be-cause the score is tied. Either player needs two points to win the tourna-ment. Black is forced to roll a large double to save the game. In tourna-ment match play, to hope for or rely on a double 6 or double 5 to steal the lead is a long shole.

a double 6 or double 5 to steat the lead is a long shot.

The pressure is not on white but on black to perform. Was white correct to double? Absolutely. Black should have refused the double, take the one-point loss and play another game.

IN THE TOURNAMENT
White doubled. Black accepted.
White then rolled a 6-1. Black rolled

double 6.

White was worried, but soon rolled a double 6 in the bear-off to win the game and match.

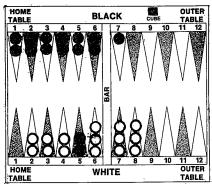
If the score had been different and black was behind 5-3 or 5-4 after rolling the 6-6, he could have redoubled the cube to 4 and it probably would not have been taken.

have been taken.

But that didn't happen and I won
That's backgammon.

Cocktails

If you have a backgammon situa-tion you'd like to see explained in a future column, write to the Ameri-can Backgammon Club at Box 599, Plymouth 48170, or call 459-5776.



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second runs Tom Panzenhagen

Nicholas Roeg was one of the first directors to blend eroticism with fright, and nobody has ever done it quite so well — Brian De Palma in-

quite so well — Brian De Palma included.

"Don't Look Now" is set in Venice
and it stars Julie Christie and Donald
Sutherland as husband and wife Christic's pursuit of the couple's dead duagtic's pursuit of the couple's dead duagit's pursuit of the couple's dead the
dead with the couple of the couple of the
dead with the couple of the couple of the
dead with the couple of the couple of the
hard so better description —
hangs heavy in this timeless setting and
the viewer begins to feel that if the
child could be brought back to life, this
is the place where it would happen.
Roeg, who was a cinematographer
("Petulia," "Far from the Madding
Crowd") before making his directing
dobut, it expert at capturing moods of
decadence and deterioration on film.
He also uses colors to highlight such
moods, in "Don't Look Now" a bloodred raincoal believed worn by a color
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Also a contrast to the overall sense

"Don't Look Now" (1974), 7:30 and of foreboding is a graphic sex scene be10 p.m. Friday, Saturday and Sunday at Case City Cinema in the
First Unitarian Church, 4605 Cass
at Forest, phone 832-6309, \$2. Runinting time 110 minutes.

Nicholas Roge was one of the first
directors to blend eroticism with
fright, and nobody has ever done it
10 minute.

13.55.

13.55.

"Ben Hur" (1959), 8 p.m. Friday and Saturday at the Redford Theatre, 17380 Lahser at Grand River, phone 537-5569, 52. Running time 212 minutes.
Charleton Heston, alias Andrew Jackson, alias Moses, was a natural for the role of Judah Ben Hur, author Lew Wallace's aristocratic Jew who is converted to Christianity at the time of Christ.

Ben Hur's struggle against the Roman governor of Palestine (Stephen Boyd) takes on epic proportions in this William Wyler film that won 11 Oscars. The chariot scene – staged by second unit director Andrew Marton – is one of the most amazing sequences ever of the most amazing sequences ever

of the most amazing sequences ever filmed.

Director Wyler keeps tight rein on the actors and the action, though, making this a personable film despite its enormity.

Incidentally, the Wallace novel was written 100 years ago. Film will be shown in 70mm with six-channel stereo sound. Rating: \$3.60.







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